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while, for the lower schools generally, "so far as linguistic training is concerned, it is English or nothing." Though himself a classical scholar (and formerly Professor of Latin) PROF. WOODWARD asserts that "English asks no odds of the classics, even on a comparison of respective disciplinary values;" and if he does not prove his proposition to the satisfaction of the classicists, he certainly makes his argument very interesting to read and very hard to answer—very healthy reading, we should say at least, in connection with PROF. MORRIS' monograph, in the same series, on 'The Study of Latin.'

The chief topic of the book is an exposition of the logical character of English, and a plea for logical and analytical method in its study—freed from the dead formalism of the old Latin-English grammatical traditions. Nowhere have we seen the excellence and usefulness of logical analysis in language-study, or the fitness of English for logical discipline, so clearly enforced; and the reader, even if not altogether convinced, cannot help feeling the contagion of PROF. WOODWARD'S enthusiasm when he writes: "Grammarians of the old school may weep over our loss of inflections . . . but the philosophic scholar hails the unmaking of the Old English as the making of a New English, which first began to teach the world to smile and weep when Chaucer turned . . . into the fresh fields and pastures new that men have not yet found less fresh or new or sweet;" and . . . "the pedagogue shall find in the new speech a stronger and more available training than in the traditional methods and matter of the ancient languages," besides the "overwhelming advantage in the use of the mother-tongue as the training study of English-speaking children."

The Essay concludes with a suggestive chapter on the interest and disciplinary value of English *word-analysis*, the author contending that English "etymology, as a training study, may be successfully conducted without the intervention of any foreign language-study." This notice does poor justice to this admirable Essay. We commend the reading of it to all teachers, believers or Philistines.

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## SPANISH IDIOMS.—II.

*Spanish Idioms with their English Equivalents, embracing nearly ten thousand Phrases*, collected by SARAH CARY BECKER and FEDERICO MORA. Boston: Ginn & Co. 1887. 12mo. pp. 331.

P. 71. *Dejar á uno la espina en el dedo* has a far wider and more general sense than 'to leave a malady imperfectly cured.' It means 'to leave a thorn in the flesh,' that is, to leave cause for anger, or a grudge behind in some one. Ya oigo al murmurador, diciendo la mala voz que hubo, rizarse, afeitarse y otras cosas que callo, dinero que bullian, presentes que cruzaban, mujeres que solicitaban, me *dejan la espina en el dedo*. Guz. de Alf. p. 191. The Portuguese say in a kindred, though not in the same, sense: O diabo lhe meta *rachas de cana nas unhas*.

P. 74. *Quien destaja, no baraja*. That *baraja* in this proverb means 'to wrangle,' was made clear long ago by the Marquis de Santillana's explanation: "Las cosas *concertadas* al principio quitan *diferencias* del fin," and this signification still survives in a number of other phrases, as in the proverb: Cuando uno quiere, dos no barajan (Marquis de Santillana), i. e. 'when one party is willing (to yield) the two do not quarrel,' or, as it reads more frequently: Cuando uno no quiere, dos no barajan, 'when one party is not willing (to quarrel), the two do not wrangle.' Sbarbi, Ref. VII, p. 5; Don. Habl. p. 559.

P. 96. *El infierno está lleno de buenas palabras*. We wish the authors had given us chapter and verse for this reading, which can hardly be considered the current one. St. Francis de Sales writes to Mme. de Chantal (1605): "Do not be troubled by St Bernard's saying that hell is full of good intentions and wills" (see Bartlett's Familiar Quotations, p. 317), and this is the version found in English as well as other languages. Deseaba sustentar este *buen deseo*, mas como de *aquestos están los infiernos llenos*. . . Guz. de Alf. p. 290. The Italian says: Di buone volontà è pien l'inferno. Giusti, Prov.; L'inferno è selciato di buone intenzioni. Tomm.; the French: L'enfer est pavé de bonnes intentions, and the English: Hell is paved with good intentions,

S. Johnson (ed. Boswell, 1776); Hell is full of good meanings and wishings. Herbert's *Jacula Prudentium* (Works, London 1854, p. 307.)

P. 99. *No estar muy católico*. 'Not to be in good health' is only *one* meaning of this phrase, which has a far more general application. It is said with regard to things as well as animate beings, and refers to quality, disposition, character and health, the verb *estar* or *ser* being used as the case may demand. *Católico*, in the mind of the devout Spaniard, came to mean 'right,' 'genuine,' 'sound' in general. Estas visiones que por aquí andan, que no son del todo católicas. DQ. I, 47; En acabando de beber dejó la cabeza á un lado, y dando un gran suspiro dijo: ¡O hideputa bellaco, y cómo es católico! (el vino) DQ. II, 13; Viéndose bueno, entero y católico de salud. ibid. 55; Aporreado el rucio y no muy católico Rocinante. ib. 58. Cf. also: jurar como católico cristiano. DQ. II, 27. A Portuguese may be heard to say in regard to another whose displeasure he has incurred: Não está muito catholico commigo.

P. 107. *Aun hay sol en las bardas*, does not mean: 'There is *little* hope,' but on the contrary: (1) 'there is *still* some hope (left),' literally: 'the sun has not set yet.' It is the equivalent of the German: Es ist noch nicht aller tage abend, and the Italian: Non è ancora sera a Prato. Cf. Longfellow's "Behind the clouds is the sun still shining," Animo, ánimo (me respondí): ¿cuando te suelen á té arrinconar casos como este, Guzman amigo? *Aun el sol está en las bardas*, el tiempo descubrirá veredas; quien te sacó anoche del corral, te sacará hoy del retrete. Guz. de Alf. p. 276; *Aun hay sol en las bardas*, dijo Don Quijote; y mientras mas fuere entrando en edad Sancho, con la experiencia que dan los año estará mas idóneo y mas hábil para ser gobernador, que no está ahora. DQ. II, 3. Cf. also: *aun hay sol en los tejados*. Haller, Altsp. Sprichw. p. 444. A synonymous phrase is: *aun hay sol en Peral*. Me dijo que no dijese mal del día hasta que fuese pasado, porque *aun había sol en Peral*. Esteb. Gonz. p. 350.—(2) According to Haller, l. c., this Spanish phrase, again resembling its German equivalent, conveys also some such a threat as this: 'We are not

done with each other yet,' or 'this is not the end of the matter.'

P. 109. *No hay olla sin tocino*. Compare: *El tocino hace la olla*, y el hombre la plaza, la mujer la casa. Guz. de Alf. p. 323; Ni olla sin tocino, ni boda sin tamborino. Sbarbi, Ref. I, 289.—*Mas dias hay que longanizas*: 'There is no haste.' This rendering, which corresponds with the explanation given by the Academy's Dictionary, does little justice to the full import of the saying. Its literal meaning of course is: 'there are more days than sausages,' and to this the Spaniard gives two applications: (1) There is still some hope left (cf. Haller, l. c., p. 444). Con todo, espero en Dios, que tiempo tras tiempo, y agua tras viento; y que por eso viene un día tras otro; *que más dias hay que longanizas*. Garay, Cartas (in Sbarbi, Ref. VII, 61).—(2) Time lasts longer than our provisions: 'we must make both ends meet.' En el gasto diario debes guardar tal *economía*, que las provisiones te duren todo el año; porque: *hay mas dias que longanizas*; y: Agosto y vendimia no son cada día. Sbarbi, Ref. V, 6; cf. VII, 20: Son mas los dias que las longanizas.

P. 139. *Jugar á cara ó lis*. Another version is: *jugar á cara y cruz*. Haciendo creer á Napoleon que una nacion donde principes y reyes jugaban la corona á cara y cruz sobre la capa rota del populacho, no podía ser inexpugnable. Galdós, El 19 de Marzo, p. 127.

P. 158. *Mirar por el virote*, 'to mind one's own affairs.' A more accurate rendering would probably be: 'to take care of one's self,' 'to be on one's guard.' "*Y cada uno mire por el virote*, aunque lo mas acertado seria dejar dormir su cólera á cada uno, que no sabe nadie el alma de nadie, y tal suele venir por lana que vuelve trasquilado." DQ. II, 14. *Cada uno mire por el virote* (dijo el licenciado), pues ha de ir á todo moler; y no echen de vicio, que podría heder el negocio más ahína que piensan. Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 86. See ibid. the notes on this passage).

P. 195. *Quien las sabe, las tañe*; 'One should speak only of what one understands.' This is the meaning of the idiom, DQ. II, 59; but it has also another application, namely:

'He who knows a trade, will follow it.' Ama. Bien se yo que tu sabras hazer una vellaquería, y esta no es virtud.—A. El *saberla* hazer no es malo, el *usarla* si.—Ama. Siempre oy dezir, que *quien las sabe, las tañe*.—A. No, sino que *quien ha las hechas, ha las sospechas*. Luna, Diál. fam. (in Sbarbi, Ref. I, 212). Desta manera vadearé mis males, como vieja escarmentada que arremangada pasa el agua; porque el que *las sabe, las tañe*, que ya duecha es la loba de la sogá. Garay, Cartas (in Sbarbi, Ref. VII, p. 65); cf. also Celestina, p. 15.

P. 208. *Aquí fué Troya*, '*Fuit Troja*' (said of a place of which no vestige remains). As is sufficiently shown by the *aquí* of the Spanish idiom, it is not equivalent to *Fuit Troja*. Its idea is: 'Here is (was) an event as disastrous or fatal as the destruction of Troy,' as may be seen from the following passages: Si no fuera por los molineros, que se arrojaron al agua, y los sacaron como en peso á entrambos, *allí había sido Troya para los dos*. DQ. II, 29; cf. 66.

¡Ay infelice de mí!  
Fingida su ausencia fué:  
Mas ha sabido que yo.  
De parte de Dios (*aquí es*  
*Troya del Diablo*) nos di . . .

Calderon, Dama Duende, II, 19.

Empieza á miliciar, duda, recela, cuando mira al salir del patio á su antagonista, y ¡*aquí fué Troya*! empezó el diálogo arriba dicho que tuvimos dificultad en interrumpir. Mesonero Romanos, Escenas Matritenses I, 177.

P. 219. *Son lobos de la misma camada*. Compare: *lobos de la misma manada*. Galdós, Doña Perfecta, p. 229.

P. 247. *Traer al retortero*, 'to distress one by overwork.' This fails entirely to render the import of the idiom. Its literal sense is, 'to drag one round in a twirl, from one side to the other.' From this spring the following significations: (1) 'to keep one constantly moving,' 'to give one no peace,' 'to harass one.' Esto fué el diablo, que empezó á decir que no habia de dejar roso ni velloso, ni piante ni mamante, y que *los había de traer al retortero á todos*, y salga si es hombre. Quevedo y Villegas, Cuento de Cuentos (in

Sbarbi, Ref. VIII, 47; see also note to the passage).—(2) 'To lead one,' 'to control one completely.'

Cárdenas y el Cardenal,  
Y Chacon y fray Mortero  
Traen la corte al retortero.

Sbarbi, Ref. VIII, p. 48.

(3) to deceive one by false promises or flattery. Dict. of Acad. A synonym of this phrase is *traer al estricote*: Traele amor al estricote que es de muy mala ralea. DQ. I, 26; and *andar al estricote*:

Amigo, segund creo, por mi habredes conorte,  
Por mi verna la duenna *andar al estricote*.

JRoiz, 789, cf. DQ. II, 8;

Sbarbi, Ref. VIII, p. 64.

P. 250. *Me viene de molde*. The rendering, 'it fits me like a glove,' would hardly hold good in every case. *Venir (estar) de molde (como de molde)* means 'to come just right,' 'to answer the purpose exactly,' and corresponds more to the English 'to suit one to a T' than to 'to fit one like a glove.' ¿No le dije yo? dijo oyendo esto Sancho: sé que no estaba yo borracho; mirad si tiene puesto ya en sal mi amo al gigante; ciertos son los toros, mi condado *está de molde*. DQ. I, 35. Suplico á vuestras mercedes que se me dé licencia para contar un cuento breve que sucedió en Sevilla, que *por venir aquí como de molde* me da gana de contarle. Ib., II, 1; cf. II, 27, 53, 73.

P. 251. *Viene como pedrada en ojo de boticario*, 'to come inopportune,' 'to be unwelcome.' This phrase, which occurs as often with the verb *pegar* 'to fit,' corresponds exactly to the German: *passen wie eine Faust aufs auge*, and means 'to be entirely out of place.' Para celebrar la boda de otra señora igual en edad á mi doña Irene se hizo la siguiente redondilla, que *le pega como pedrada en ojo de boticario*. Sotomayor, Coleccion de Seguid. (in Sbarbi, Ref. IV, p. 129). Synonymous expressions are: (1) Cuadrar una cosa con otra como por los cerros de Ubeda. DQ. II, 43, and (2) *pegar como un par de pistolas á un Santo Cristo*, an expression very characteristic of Spanish phraseology. Es verdad que aquí puede decirse *aquello de que pega como un par de pistolas á un Santo Cristo*. Fern. Cab., La Gaviota, p. 33 (Brockh. ed.)

P. 255. *Quien vive?* 'Who goes there?' The most important and interesting signification of this phrase in Spanish is omitted in the 'Spanish Idioms.' It has the force of 'attention,' 'scent,' and *despertar un quién vive* means: 'to get scent of something,' 'to open one's eyes to something.' Ahora, ahora voy cayendo en ciertas cosas: . . . las entrevistas del Duque con el impresario, la constancia con que esa Norma en ciernes asistía á las representaciones . . . ya se van *despertando mis quién vives*. Fern. Cab., La Gaviota, p. 205 (See the explanation of this expression, *ibid.*, p. 206). Por eso he tardado este largo tiempo en *darte* como si dijéramos *el quién vive* y exigirte que te casaras. E. Castelar, Santiaguillo, p. 163.

P. 252. *Al llamado del que le piensa viene el buey á la melena*, 'It is easy to obey those who are kind to us.' This can hardly render the thought of the proverb, since *venir á la melena* does not mean 'to obey willingly,' but rather 'to be obliged to obey,' 'to submit to one.'

Muchos pueblos estauan por las tierras al ados,  
Que nunca de los griegos non serien ensayados;  
Mas quando a los Cyros uieron tan domados,  
*Venien á la melena* todos cabez colgados. Alex. 1781.

'No me hable con sonsonete,' dijo uno; 'que, al cabo al cabo ha de *venir á la melena*.''' Quevedo y Villegas, Cuento de Cuentos (in Sbarbi, Ref. VIII, p. 51; see note to the passage). Compare to this the force of *melena* in other proverbial expressions: (1) *asir* (to-mear) la ocasion por la melena, 'to take opportunity by the forelock' (DQ. II, 31); *soltar* la ocasion de la melena (Esp. Ger. p. 128) traer á uno á la melena, 'to drag one by the hair,' 'to force one to anything against one's will' (Guz. de Alf., p. 229). The proverb in question, which, as may be remarked in passing, is omitted in Haller's collection, has very much the same import as the French: *celui louer devons de qui le pain mangeons*; and the German: *Wes brot ich schling, des lied ich sing*.

P. 254. *Al reves me la vesti y andese así*, 'As I began this way, I may go on so.' This rendering is faithful neither to the letter nor to the spirit of the idiom. The pith of the saying lies in *al reves* 'the wrong way,' and its literal meaning is: 'I put it (the garment)

on the wrong way, but that may pass.' This phrase, therefore, characterizes the inertia, the *laissez-aller* of many people, and corresponds to the German idiom: *umgekehrt ist auch gefahren*. No echar la sogá tras el jarro, sino consolarse con que *al reves me la vesti, y andese así*, que una herrada no es caldera, y la puerta pesada, en el quicio no pesa nada. Sotomayor, Coleccion de Seguid. (in Sbarbi, Ref. IV, 121). A fundarse en verdad *la inculpacion de desidia*, que los extranjeros nos hacen, el refran característico por excelencia entre todos los nuestros debía ser éste: *Al reves me la vesti, andese así*. García Gutierrez (in Sbarbi, Ref. VIII, p. 227).

P. 266. *A brazo partido*, 'With bare fists,' 'unarmed.' This expression, taken from the art of wrestling, means literally: 'With a divided, with a bent arm;' and figuratively, 'with all one's strength.' Viendo lo cual, Sancho Panza se puso en pié 'y arremetiendo á su amo *se abrazó con él á brazo partido*, y echándole una zancadilla dió con él en el suelo boca arriba.' DQ. II, 60.

Los dos faroles divinos  
A luz entera luchaban,  
Ya que no á *brazo partido*.

Calderon, La Vida es Sueño, I, 6; cf. Mág. Prod. III, 491.

Gilote, á quien, por lo que se colige, le habia salido á gloria la misteriosa entrevista, cuando á *brazo partido* luchó con la desconocida dama para impedirle la fuga. Maria, Cantos pop. esp. I, p. 403.

The purpose of collecting the idioms of a language may be either a scientific or a practical one. A scientific treatment might present to us the phraseology of a language or group of kindred tongues, such as the Romance, in so far as it is illustrative of the civilization of one or more nations at a given point. Thus, it would prove both an interesting and instructive study to trace the influence of the religious history of Spain and of the Roman Catholic Church on the phraseology of the Spanish language. Think of the use of *cristiano* in the phrase *hablar cristiano*, 'to speak Spanish,' (DQ. II, 37), or in the sense of 'man' (e. g., S. Mill. 88; Alex. 1653; Rimado, 54); of *cristianismo* and *cristianillo* with the same signification (Guz. de Alf. p. 191; Proverb: *Puerco fresco, y vino nuevo, Cristianillo* al cementerio); of *católico* meaning 'genuine,'

'sound' (DQ. I, 147; II, 13, 27, 55, 58). Again, the aim of a scientific study of idioms might be to illustrate the syntactical side of the language (e. g., the use of prepositions as in *soñar con una cosa*, 'to dream of anything'). A collection of idioms intended solely to serve practical purposes, such as is the case with the work before us, evidently has for its object to help us in finding the English equivalent for a given foreign idiom, and, what is equally important, in ascertaining the foreign idiomatic expression for a given English idea. Whatever be the object in view, there must be method and order in the work if it is to accomplish its purpose. Now, it is the idea conveyed by an idiom or the syntactical usage contained in it that characterizes it as such; and it is according to one or the other of these essential features that idioms must be arranged, not by the word with which they begin or happen to begin in a certain passage or version; nor yet by the one or the other more or less important verb which they may contain. Who, for instance, would ever think of looking for the biblical quotation *el que ve la mota en el ojo ajeno, vea la viga en el suyo*, under the impersonal expression *es menester* with which Cervantes happens to introduce it (DQ. II, 43)? Yet, under the verb *es* alone can it be found in the 'Spanish Idioms'! By arranging their diligently collected material of "nearly ten thousand phrases" (which, it may be said in passing, are far from exhausting the wealth of Spanish phraseology) according to the ideas which they express, and providing the collection with a Spanish and an English index, the authors, it is believed, would have given their work incomparably more of the really practical value which they assuredly intended it to have.

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#### A GOTHIC GLOSSARY.

*A Comparative Glossary of the Gothic Language.* With especial reference to English and German. By G. H. BALG, PH. D. With a Preface by PROF. FRANCIS A. MARCH, LL. D. Mayville, Wisconsin: Published by the Author. 1887. Part I. 64 pp., 8vo. Aai—Dails.

In this work the author has tried to combine a complete Gothic glossary with an etymological dictionary of the Germanic languages. As a Gothic glossary the book seems to be a careful compilation from the various older works on the subject, although some of the changes which the author has introduced are hardly improvements. Comp, e. g. are *arwǫð*, where SCHULZE (and similarly STAMM-HEYNE) gives three meanings, each one followed by a reference; while our author gives first the three meanings in a different order and then the three references to the text, omitting the references to GRIMM'S 'Grammatik' and GRAFF'S 'Sprachschatz' found in SCHULZE.

In the etymological part of the work the author has not followed any existing model, and his way of finding occasion in a Gothic glossary to treat of words which have no cognates in Gothic is certainly original. A few examples must suffice. Under *alls* a whole column is given to a discussion of the second part of the N. H. G. *allmählich* and its cognates and compounds; under *ara* the O. H. G. *\*adal-aro* is mentioned, followed by the cognates and compounds of *\*adal*, including *Adalheid* and *Adalberaht*, etc.; under *auhns* the Mod. E. *stove* and its genealogy finds a convenient place; under *bairhts* we learn that in *Bertram* "-ram=Goth. *\*hrabns*, O. E. *hræfn*, m. Mdl. E. *raven*, Mdn. E. *raven*, N. H. G. *rabe*, m. raven;" under *baurd* the Mdl. Lt. *bordellum* with its derivatives is given, and the author tells us that the E. *bordel* has become obsolete and has been superseded by *brothel*, the history of which he now proceeds to give at length; under *baurgs* even *burgomaster* is brought in, and we are informed that "it is the Du. *burge-mêster* (*mester*=Mdn. E. *master*, Mdl. E. *maister*, from O. Fr. *maister*, from Vulg. L. *majister* (w. the accent on the *a*) for Lt. *magister*, master, chief, whence also O. S. *mêstar*, O. H. G. *meistar*, M. H. G. *meister*, a learned poet, 'master-singer,' *burgomaster*, town-master, N. H. G. *meister*, m. master)=M. H. G. *burge-meister* and *burgermeister*, N. H. G. *bürgermeister*." All this in a comparative glossary of the Gothic language!

For what class of students can such a book be intended? With all the recent increase of